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Catalogue of the Bowdoin Drawings

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Frederick Winslow

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Catalogue
of the
Bowdoin Drawings

The following drawings
were collected in France
by James Bowdoin during
the Napoleonic wars. Probably
no better opportunity has
ever been given for the procuring
of rare works of art than
was then presented, as the
contents of old galleries all
over the continent, and
especially in Italy, were
being constantly brought
to Paris by the returning armies.
Mr. Bowdoin, being a wealthy
man of high culture, was
not slow to take advantage
of the opportunity, and brought
with him to this country
the rare collection of paintings

The present catalogue is based entirely upon what is found written on the different drawings; and consequently is not nearly as full as should be. A complete catalogue will require the labor of some person thoroughly acquainted with authentic drawings by the old masters; and the value of the collection, which is probably equal to that of the paintings, would well warrant the expense of engaging such a person to perform the work.

The catalogue as numbered contains 140 sketches, but several sheets have drawings on both sides bringing the number up to 152.



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Of the 40, 69 are plainly marked with the artists names; these are grouped into four schools and arranged chronologically; the Italian Schools comprising 46 sketches, the Flemish 5, the French 4, and the English 4. Under the Flemish are two sketches, 61 and 62, which were on the same card with 60; although evidently, from the names, of a different school.

Of the remaining 11, 11 bear names or marks of some kind, which however are not sufficiently clear to place them under any school.

The size of each drawing is marked opposite the

name in centimeters.

Thanks are due to Mr.
Johnson '74 and Mr. Burton
'78 for assistance in the
work.

The principal authorities
used are Waagen's "Art
Treasures of St. Britain," Kugler,
Ruskin, Winkelman, and
the "Biographie Universelle."

x x

Feb. 25th 1881

Fred. W. Hall

Italian School

Titian (b. 1477 - d. Venice 1576)

The greatest master of the Venetian School. His paintings are characterized by the fine coloring and the quiet dignity and repose of the subjects.

1 *Virgin and Child* (13.5 x 11)
Red chalk. Few lines, very decided, as though the idea was fully thought out; delicately shaded. Is stamped in the corner **TPZ** as is also No 52 by Liepenbake, concerning which stamp the following extract is taken from the "Dictionnaire des monogrammes, marques figures, lettres initiales, noms abrégés" etc., par François Brulliot, Munich 1832.

IPZ "Les autres lettres signifient Jean Paul Lozner,
curieux hollandais, mort vers l'an 1725.

Il était grand connaisseur et possédait une
superbe collection de dessins et d'estampes,
où se trouvent appliquées les lettres IPZ
sur une espèce de banderole," etc.

From this we have good reason
to believe that the two sketches
once formed part of the collection
of the Hollander Lozner; a fact
which would go far toward
proving their genuineness
and which certainly proves their
value.

Pordenone (b. 1484—d. 1539)

Venetian School, rival of Titian
exceeds in coloring, softness of flesh
tint, and simplicity of
composition.

2 Sacrificial Scene (18x23)
Pen drawing, shaded with a brush

in sepia and heightened with white lead (now turned black); seven figures. An old man, on the right, pouring from a salver into a font; a woman and child kneeling.

Andrea del Sarto (b 1487 - d 1531)

Florentine School, follower of Fra Bartolomeo; his works are particularly noticeable for delicacy of outline.

3 Figure of a Woman (27.7 x 12.7)
Red chalk, drapery full,
execution good.

Correggio (b 1494 - d 1534)

The founder of a school inclining more to that of Da Vinci; a brilliant colorist and one of the greatest of Italian painters.

- 4 Virgin and Child (27.7 x 20)
 Pen drawing shaded with a
 brush in sepia, four figures.
 Joseph on the right; a man
 holding a cross kneeling on
 the left; a curtain behind.
- 5 Virgin and Child (17 x 15.5)
 Pen drawing shaded with a
 brush in a brown wash, six
 figures. Virgin is seated under
 a tree holding a tablet. The
 shape of the faces characteristic
 of Correggio with broad fore-
 heads and pointed chins.

Polidoro da Caravaggio (b 1495 d 1543)
 School of Raphael, and an
 imitator.

- 6 Ananias Struck Dead (22.5 x 36.5)
 A copy of the well known painting
 by Raphael. Dark brown paint;
 has been carefully retouched.

and the letter R placed upon the restored portion.

- 7 Scenes at the Sacking of Troy (25 x 20)
Copy from Donatello. Front:
Priam with his daughters and
their children. Back: doubtful,
two men tied back to back.
Pen drawing.

Perino del Vaga (c1501 - d1542)
Florentine School, follower of
Raphael, and considered one of
the best of his pupils.

- 8 Peace (20 x 9.5)
Carefully drawn with a pen
shaded with a brush neutral tint.
One figure, holding in one hand
a red in the other an inverted
torch, a helmet and spears
at her feet. Squared as if
for enlarging.

- 9 Two Women (18.2 x 16.1)
 Pen drawing carefully shaded
 with brown. Two women loosely
 draped clasping hands, one
 profile the other back view.
 Name "Perino" upon the drawing

Tintoretto (1512 - d. 1594)
 Venetian School, a follower
 of Titian, and sometimes of
 Michael Angelo; his works
 are famous for the uses of
 light and shade.

- 10 Woman and Child (28.4 x 17.5)
 Crayon, heightened with white.
 A large muscular woman
 holding a child with one
 hand, points forward with
 the other. More in the
 style of Michael Angelo
 than of Titian. Name "Tintoretto"
 upon the drawing.

Paolo Farinato (b/1522 - d/1606)
 Venetian School, follower of
 Tintoretto.

- 11 Woman and child (22.7 x 13.8)
 Black paint, heightened with
 white. A woman stands bending
 over a child and holding
 its hand.

Luca di Lenca (b/1527 - d/1585)
 Genoese School; he afterwards
 went to Spain by request of
 Philip II to assist in painting
 the Escorial.

- 12 Group of children (12.4 x 9.4)
 Pen drawing, shaded with a
 brush, six figures.

- 13 The Scourging in the Temple (18.7 x 13.8)
 Pen drawing shaded with a
 brush, seven figures. Bears
 the name of the painter "Lenca
 di Genoa" on the drawing.

Frederico Guccaro (b 1542 - d 1609)

Roman School, one of the leading painters of the decline.

14 Woman and Child (22.8 x 16)

Crayon; three other figures indistinctly in red chalk.

In the corner stamped (?)

P.I.

Francesco Vanni (b 1565 - d 1609)

Sienese School, follower of Raphael. One of the best painters of the decline.

15 Virgin and Child with St John (18 x 13.5)

Red chalk, four figures, drawing vague and undecided.

Jacob Rottenhammer (b 1564 - d 1622)

A German follower of Tintoretto.

16 Shepherds bringing Offerings to Christ. (31.5 x 23.5)

Outlined with pen and red chalk,

faintly washed. Christ lying
in the manger, angels above.
Ten figures. Name "Kottenhamer"
on the drawing.

Giuseppe Cesare (1568-1640)
The founder of a school in
the decline.

17 Nymph (19.8 x 13.2)
Drawn with broad strokes
of the brush.

Domenichino (1581 x 1641)
School of the Carracci; one
of the best followers of that school.

18 Figure of a Man - perhaps Moses. (28.5 x 12.5)
Red chalk, drawn and finished
perfectly. Perhaps the best
sketch in the collection.
The face is that of a man
past middle age, the head
bound round with a cloth.

one hand rests upon a staff the elbow of the other upon that, the perfectly drawn forearm pointing upwards.

Giovanni di S. Giovanni (1740-1800)
Eclectic School, follower of Matteo
Rosselli

19 An Entombment (?) (18.5 x 20.5)
Pen drawing shaded with brush.
Roman Catholic rites; apparently
on the top of a house, the
street appearing below. Name
of the painter upon the drawing
"Geo'oz S. Giovanni."

Pier Francesco Mola (1609-1665)
School of Albani, follower of the Carracci

20 Visitation (23 x 14)
Sketched with fine lines and shaded
with a brush. Eight figures.

Salvator Rosa (1615-1675)

School of Spagnoletto; a landscape painter of the first class. He painted wild scenes mostly, often representing robber life.

21 Robbers Dividing Spoils (21 x 30)
Pen drawing, shaded with a brush in India ink. Ten principal figures, four mounted on donkeys. Ruins of a castle in the background. Fine effects of light and shade. The whole characteristic of the painter and well worthy of him.

22 Landscape (33 x 44.5)
Sepia, roughly sketched and shaded; a mere wash without any apparent plan.



Carlo Maratti (1625-1713)

A celebrated painter of the decline, one of the founders of the Roman School. Restored the paintings of Raphael in the Vatican.

23 Drawing for a Statue of a Young Man (25.5 x 19)

Black crayon or possibly lead pencil.

The figure, nearly nude, seated, a cherub upon each side.

Name "Maratti" upon drawing.

24 The Fates (23.7 x 18)

Same substance as above.

Four figures, a young man sleeping.

Ciro Ferri (1634 - 1689)

A follower of Pietro da Cortona.

25 Israelites Gathering Manna (27.5 x 22.5)

Crayon drawing, heightened with white, many figures indistinct.

- 26 *The Circumcision* (18.5 x 19)
 Pen drawing, delicately washed;
 many figures.
- 27 Subject doubtful. (17 x 23.5)
 Red paint, many figures.
 A man pouring from a flagon
 into a beaker from which
 a woman is drinking; a man
 on the left holds a jar;
 perhaps some scene from the
 life of Moses. The drawing
 was marked on one side in
 Turi on the other *Pietro da Cortona*.

Pietro de Petri (1674-1716)
 School of Carlo Maratti;
 one of the most correct of his
 followers.

- 28 *Scenes from the life of Peter* (26.5 x 18.9)
 Front: Peter and Ananias? Red chalk;
 several figures, three prominent.
 Ananias bringing the money



the Dove descending.

Back: Christ giving the keys to
St Peter. Red chalk, seven figures.

29 Peter Delivered from Prison
by an Angel. (27 x 19.5)

Red chalk, two figures. Back:
the same scene, red chalk,
four figures.

30 The Wisdom of Solomon. (27 x 19)

Red chalk, nine figures; two
persons seated on the throne,
soldiers on the right.

31 Front: Monks before the Statue of Moses (27 x 20)

Red chalk, three figures. Trace
of artist upon the drawing.

Back: Subject doubtful. Lead pencil
or black crayon. Central figure
leaping; a woman playing on
a lute, several others singing.

32 The Visitation (26.5 x 20)

Sketched with ink, shaded with

brown, many figures.

33 The Journey into Egypt (26.5 x 20)

Companion piece to above, and same material. Mary and Child upon an ass led by angels; Joseph following leading a cow; angels above.

34 The Ascension of the Virgin (26.5 x 20)

Companion of the two preceding; several figures. The body rising from an open coffin.

35 Christ the Comforter (26 x 20)

Crayon, several figures. Christ standing by the bed of a dying man. Back: study of the same scene.

36 The Entombment (30.5 x 20)

Sketched with ink, shaded brown, nine figures. A fine drawing. The nude body of Christ lying with the head in Mary's lap. The figures around well

conceived and drawn. Child in
front playing. Back: doubtful.
a pen sketch, many figures.

Fabritio Cari ()

37 The Rest under the Fig Tree (28.2 x 19.5)
Drawn with a pen, shaded with
brown; six figures.

Francisco Perrensis ()

38 Finding of Moses (19 x 22)
Yellowish brown paint, nine figures.

Placidio Constanzi ()

39 Mother and Child (33.6 x 24.5)
Red chalk, two figures. The
mother seated upon a couch
holding the child with her
hands; both nude. Finely
drawn and delicately shaded.



Tommaso Redi ()

40 Virgin and Child (21.2 x 19)
Red chalk, five figures. Faces
of Virgin and Child delicately
drawn.

"A Cavatj" (Cavazza. 1675-1755) ()

41 Virgin and Child (15.4 x 17)
Red chalk. Back: another sketch
of same subject, nearly erased

Il Portoguese

42 Venus and Adonis (24.7 x 18.5)
Red chalk two figures.

43 Rural Scene (20 x 26.5)
Red chalk, three figures.
A man and woman sitting
on a bench by a fountain; a man
in front killing a serpent.

Letto dal Borgo

- 44 Christ Led to Execution (26 x 21)
 Pen drawing, shaded with brown wash, lined as if for enlarging. Christ coming from the judgment hall, Roman soldiers grouped around. A finely drawn picture.

Baptista — Anstatile.

- 45 Christ Leaving the Lovers (35.5 x 20)
 Three figures, red chalk.

Francisco Bollognari

- 46 St Jerome in the Desert
 Pen drawing. St Jerome reading guarded by a lion. Particularly noticeable for the landscape.

Flemish School

Abraham Blomart (1564-1647)

One of the founders of the Netherlands School. A landscape and historical painter.

47 Studies of the Human Form (11.7 x 16.2)

Some of a person running, drawn in india ink and heightened with white lead? (now turned black). Two studies of forearm, in red chalk.

Rembrandt (1606-1669)

One of the greatest masters of the Flemish School; painted landscapes mostly; is famous for his use of light and shade; a pupil of Rubens at one time.



48 Canal Scene (20 x 31.5)

Sketched with a pen and sepia,
highlighted with white.

The meeting of two canals,
an island in the centre of
the sketch. In the foreground
at one side a portion of a fence;
across the canals a heavily
wooded hill crowned with
a fortress; in the distance
low land and windmills.

49 Canal Scene (20 x 31.5)

Companion of above and same
manner of execution. The

Bank of a canal with mud
wharves covered with sheds;
two small boats lying beside
it.

50 Sketch of Man & Woman (21.5 x 17)

Black chalk, on yellow paper.
Probably Bible scene.


A. Diepenbeke (1607-1675)

School of Rubens; known mostly as an illustrator of books.

51 The Crucifixion (23.5 x 15)

Drawn with a pen, shaded with brush; several figures. Mary embracing the cross; two other women and a man near. Roman soldiers in the background.

52 St. Simeon receiving the Infant (S.) (19 x 14)

Red chalk and india ink. The saint kneeling to receive the child; cherubs above. Stamped ; for which see No 1.

Antoine Waterloo (1618-1662)

A landscape painter and engraver.

53 Landscape (25 x 38)

Black chalk, heightened with white, greenish paper. A road passing through a grove.

Philip Woumans. 1620-1668
 School of Wynants; usually
 painted animals.

54 Landscape (24.5 x 35)
 Drawn with black chalk, india
 ink wash, reddish paper.
 A brook running under a
 rude bridge on which are two
 boys; ruins of a castle in
 the background.

Nicholas Berghem (1624-1683)
 A famous painter of animals
 and landscapes.

55 An Oriental Scene (20.5 x 30.2)
 Black crayon or lead pencil.
 In the foreground a mass
 of objects heaped upon the
 ground, apparently the effects
 of some Arabian tribe; beyond
 some men on horseback or
 packing up the things.

Corneille Bishop (1650 -)
 Historical painter employed
 by Louis XIV.

56 Ruins of a Castle (26 x 34.5)
 Painted in sepia

57 Battle Piece (7.2 x 5)
 Sketched with india ink and
 red chalk.

58 Scene from life of Christ (?) (6.2 x 6.8)
 Sketched in india ink and red
 chalk; five figures.

Maerten Truick (16 -)

59 Sacrificial Scene (32 x 20)
 Black crayon or lead pencil.
 Six figures. Name of the artist
 upon the drawing "Maerten Truick
 fecit A° 1655" Drawing vague
 of not much value.

V. Salenbert

60 The Holy Family (11.5 x 8.5)
Pen drawing, shaded with red
chalk, heightened with white
lead(?) (now turned black).

61 Virgin and Child (13 x 10)
Pen drawing, shaded with wash.
On the same sheet with 60; marked
faintly "P de Ioda"

62 Virgin with Child and Joseph (10 x 8)
Pen drawing, red wash. On same
sheet with 60. Marked "Ho P"

Adrian Vandercabot

63 Front: a Bridge with Toll House (23 x 37)
Back: a Seaport Town.
India ink, lightly washed.

French School

Nicolas Poussin (1594-1665)

The founder of the French School. Studied in Rome and followed to some extent the Italian Schools. The most celebrated painter of his day.

64 Judith and Holofernes (19 x 25.5)

Red chalk. Front: a sketch of the scene, roughly drawn; the head of Holofernes in many different positions. Back: faint outline of Judith's body; one hand holding the head the other the knife; the hands finished and carefully shaded.

65 Sketches (25.5 x 16.5)

Red chalk. Front: short, muscular man stripped to the waist.

wearing an Assyrian headdress.
Perhaps intended for Sampson.

Back: Roman Crater full draped.

66 Rest under the Fig Tree (17.5 x 27)

Pen drawing.

Lelande Lorraine (1600-1682)

The prince of landscape painters;
chiefly excels in the play of
light; figures usually poor.

67 Scene in Normandy^(?) (17.5 x 27)

Red chalk. Roman with a child
riding on an ass, a man
walking beside them. Costumes
of French peasants, but perhaps
intended for the journey into Egypt.

Is marked in pencil "Lelande.
Gille ditto Lorraine"; but by
no means worthy of
Lelande Lorraine.

English School

Sir Peter Leely (1618-1688)

An imitator of Van Dyck; a portrait and landscape painter.

68 Venus and Mercury (31 x 21)

Lead pencil(?), thin paper, many figures. Nymphs and satyrs about.

John Smibert (1684-1757).

The earliest of American painters; came to Boston with Bishop Berkeley in 1725 where he settled.

69 "Cosmo III Grand Duke of Tuscany, from the life, by John Smibert" (16.5 x 13.3)
 Drawn with crayon, heightened with white. Profile drawing of an idiot evidently.

70 Vision of the Fishermen (27.3x21)
 Outlined with a pen, shaded
 with a brush in bistre; nine
 figures. The Don descending
 above.

71 Design for Plate 9 (circular)
 Sketched in sepia. Probably,
 contrasting scenes of peace
 and war; several scenes
 intermingled; one a camp,
 another a drove of cattle.
 Perspective poor.

Unknown Schools

72 Dead Child (16.5 x 20.5)

India ink, heightened with white.

Body of a child lying upon a
bier surrounded by angels.

Back: reverse of same scene.

Marked "Bramar"

73 Women Washing Clothes (28 x 41)

Ink outline, black crayon,
roughly drawn.

Marked "Horizont"

74 The Gods on Olympus (22 x 42)

India ink, bluish wash,
heightened with white. Rough
and indistinct. Probably design
for fresco.

Marked "Tobias"

75 Egyptian Scene (24 x 17)
 Blue and white wash. Five
 figures, obelisk on the right;
 perhaps an Egyptian philosopher
 and his school.
 Name "TRIDIS" painted on picture.

76 Translation of Elijah (20 x 19.5)
 Red chalk; one figure.
 Marked "I. For. F. P." on drawing.

77 Justice (oval 23.7 x 14.2)
 Red chalk; figure standing;
 probably design for a panel.
 Well drawn.

78 Vanity (oval 23.7 x 14.2)
 Companion piece of above
 and same manner of execution.
 One figure, standing; a mirror
 in one hand, a serpent coiled
 about it.

- 79 Mary Magdalene (28.5 x 16)
Sepia, drawn with pen, shaded
with brush. One figure standing,
finely proportioned and drawn.
- 80 Virgin and Child (14.5 x 12)
Outlined in red chalk; four
figures, two cherubs. Square
as if for transferring. Bears
close resemblance to Cavaty 41.
- 81 Virgin and Child with Joseph
and St. John. (19 x 15)
Red chalk, four figures.
Treatment much like Redi 40.
- 82 Mary Magdalene (36 x 29)
Red chalk, finely drawn.
One figure kneeling; drapery
finely arranged and drawn.
One of the best works in the
collection.

- 83 Andromache (?) (24.5 x 20)
 Red chalk. A beautiful nude
 body of a young woman,
 sitting upon a rock, starting
 back in terror from some
 object not represented.
 Splendidly conceived and drawn.
- 84 "Choir of Hercules" (?) (23 x 19)
 Pen drawing shaded with
 a brush; three figures.
- 85 Boy Musicians (21 x 13)
 Pen drawing, shaded with a brush.
 Two figures, nude.
- 86 Subject Doubtful (26 x 35.5)
 Black crayon, brown wash, high-
 lined with white lead (?) (now turned
 black). Two women over the dead
 body of a man; one holding a
 torch, the other drawing an arrow
 from the man's breast.

- 87 Europa (20 x 27)
Red chalk; five figures.
- 88 Christ Eating in an Arbor (35 x 26)
Pen drawing shaded with a brush,
highlighted with white; on
brown paper. Five figures.
A night scene, Christ at
the head of the table is
breaking bread; two men at
the table with him; one
servant standing at the left
and the taking something
from a basket. Fine effect
of light and shade.
- 89 The Entombment (30 x 24 x 5)
Black crayon, highlighted with
white; on reddish paper.
Twelve figures, finely drawn.
Bears un decipherable signa-
ture at the bottom of the drawing.

- 90 Sketches (35 x 26.5)
 Pen drawing, on red brown paper,
 of several broken statues of
 the human form and of an-
 imals.
- 91 Shepherds Adoring Infant (39 x 24)
 Drawn with lead pencil; outlines
 passed over partly with red
 chalk and partly with ink.
 Six figures, angels above.
- 92 Sketches.
 Drawn with red chalk.
- 93 Christ at Jacobs Well (19.5 x 25.5)
 Black crayon, heightened with
 white; on blue paper.
- 94 Design for Frontispiece of Book (34.5 x 22.5)
 India ink heightened with white.
 Bears several inscriptions; at the base
 "T'GEBRY: YCK beset en Recht en Wet"

95 Design for Coat of Arms (35 X 23.5)

Drawn and shaded in cipia.

The sketch represents a garden; a woman is seated on the left holding a tablet on which is written "Villa Aldobrandina etc." Cupids above hold a shield. A writing in pencil tells the situation of the villa.

96 Nymphs Fishing (28 X 46)

India ink, outlined with red chalk, and heightened with white lead (?) (now turned black.)

Thirteen figures; an island in the center on which a nymph sits presiding over the scene.

Back: drawing of a hand in red chalk heightened with white,

97 Mountain Scene, the
 "Waltersburg" (32 x 27)
 Drawn with a pen in brown ink.
 Very delicate and minute.

98 Sketch of Buildings (33 x 27)
 Black chalk.

99 Drawing of a Castle (22 x 30)
 Drawn with a pen, shaded with
 india ink.

100 Landscape (26 x 41)
 Pen drawing, brown wash.

101 Landscape with Ruins of a
 Castle (27 x 41)
 Red chalk.

102 Sketch of a Castle (30 x 42)
 Pen drawing, shaded with
 a brush.

103 Ruins of a Castle (24 x 44)
Brown wash.

104 House in Spain (?) (31 x 40)
Brown wash.

105 Sketch of Buildings (22 x 41)
India ink, black crayon.

106 Man Throwing Himself from a
Cliff. (36.5 x 28.5)
India ink.

107 Christ Preaching in the
Temple (41 x 28.5)
Distn, many figures, perspective
poor.

108 Sketch of a Man (18 x 11)
India ink, red chalk.

109 An Ape Sleeping (6.5 x 11.5)
Red chalk.

- 110 Subject Doubtful (diam 10.5)
 Pencil drawing. Men eating a lamb,
 perhaps some Jewish scene.
- 111 Scenery Lucian Camp (8 X 12)
 India ink, Marked "Achi or"
- 112 Jewish Scene (23 X 34.5)
 Black chalk, shaded with india
 ink. Probably Bible scene, some
 Jewish courtship. Fine figures,
 camels in the background.
- 113 Landscape (24 X 37)
 Blue paint.
- 114 Landscape (24 X 37)
 Blue paint, companion piece of
 above.
- 115 Venus and Adonis (15.5 X 25.5)
 Red chalk; three figures, line vague.

116 "Antius Tribunus" (18.8 x 32.8)

Red chalk; many indistinct figures. Marked on the drawing "mataem Grad fidem"

117 Sketches (25.7 x 16.4)

Above two old men sitting upon rocks. Drawn in india ink. Below two female figures; one seated making lace(?); the other standing. Drawn in india ink heightened with white; greenish paper.

118 Seen before an Inn (21 x 32)

Lead pencil(?), ink, brown wash. Many figures; perhaps returning from a hunt.

119 "Don Quixote de la Mancha" (22 x 17)

India ink, seven figures. Marked "I D in picti"

120 Battle Piece (18.2 x 29.5)

Pen drawing shaded with a brush; many figures. The most prominent holding a large stone ready to throw, a woman behind him. Men all about with javelins.

121 Designs for Windows (16.7 x 17.2)

Drawn with pen, shaded with brush. Six divisions, three designs. The first on the right: Death of Ananias; second: doubtful; third: The Healing in the Temple.

122 Jupiter Striking Phaeton from Apollo's Chariot (oval 13 x 10.9)
India ink; two figures.

123 Two Female Figures (15.5 x 12.2)

Sketched with brush in india ink.

124 Pharaoh's Daughter Finding
Moses. (14 X 16)

Outlined with a pen, shaded
with a brush; five figures.

125 The Descent from the Cross (18.7 X 13.5)
Drawn with crayon. Squared
for transferring.

126 Nymphs and Satyrs (8.2 X 24.5)
Drawn with pen in india ink,
shaded with a brush; seven
figures.

127 Venus in the Bath (13.5 X 13.2)
Sketched and shaded with
a brush in sepia; five figures.

128 Elijah fed by Ravens (14 X 18)
India ink; two figures.

129 Bacchanals (10.2 X 15.8)
~~Sketch~~ wash; eight figures.

130 Subject Doubtful (16 X 23)
India ink; four figures, one
an angel.

131 Tobit and the Angel (21.3 X 16.4)
India ink, two figures.
Tobit bathing.

132 A Vision (19.8 X 23.5)
India ink; many figures.
An old man, probably one of
the prophets, sleeping. Christ
appearing to him in a vision.
Angels about.

133 Judgment of Paris (28.7 X 19.5)
Pencil, on red paper; six
figures.

134 Christ and St Peter (18.4 X 12)
India ink; several figures.
Christ giving the keys.

- 135 The Visitation (12.7 x 19)
 Red chalk; many figures.
 Squared for transferring.
- 136 Daniel and Nebuchadnezzar (22.5 x 27.5)
 India ink; seven figures
 Very doubtful; the armor of
 the soldier appears like
 that of the Romans, and the
 statue like those of the
 Greeks.
- 137 Lears (19 x 27)
 India ink, bluish wash.
 Lears seated below, above her
 a wreath of flowers held by
~~cupids~~. Squared for
 transferring.
- 138 The Flight into Egypt (20 x 21)
 Pen drawing; three figures.

139 Visitation (37.5 x 28)

Outlined with pen, washed
with bistre. Squared.

Bears some resemblance to
a design by Canova.

140 Sketches.

Crayon, heightened with
white. A lady's hands, very
delicately drawn. Half length
dress of a man; costume of
last century.

